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List 33

~~INSURANCE~~

Situation

Arts Council 1962-63

An exhibition of recent British abstract art

Gillian Ayres
Bernard Cohen
Harold Cohen
Peter Coviello
Robyn Denny
John Epstein
Peter Hobbs
Gordon House
John Hoyland
Gwyther Irwin
Robert Law
Henry Mundy
John Plumb
Richard Smith
Peter Stroud
William Turnbull
Marc Vaux
Brian Young

Siti

The first *Situation* exhibition was the direct outcome of difficulties experienced by several young British abstract artists in exhibiting the large pictures they were painting. They decided to organize their own exhibition and formed an executive committee for this purpose, consisting of Lawrence Alloway, Bernard Cohen, Roger Coleman, Robyn Denny, Gordon House, Henry Mundy, Hugh Shaw and William Turnbull. The committee made a list of other artists, who were also painting big abstract pictures and whose work they found sympathetic, and invited them to exhibit too. They approached numerous organizations, both public and private, for financial aid and succeeded in raising the necessary money with help from Austin Reed, the Kynoch Press, the Sun Engraving Co., Winsor & Newton and the Arts Council. The exhibition was held at the R.B.A. galleries in London in September 1960.

Most of the artists who participated in 1960 also exhibited in the *New London Situation*, held at the New London Gallery the following year. Eighteen of them are represented in the present exhibition.

The artists originally exhibited together mainly for practical reasons and they cannot be said to form a group or school. The diversity in their work is obvious. The similarities are that the pictures are large, abstract, British—and show to advantage in each other's company.

Just over half the artists represented in this exhibition have accepted our offer of space in the catalogue to make brief statements.

We should like to extend our warmest thanks to the owners who have kindly lent their pictures and to Mr. Roger Coleman who has allowed us to reprint his introduction to the catalogue of the 1960 exhibition (see appendix).

G.W.

Arts Council 1962-63

Cambridge, Arts Council Gallery	3—24 November
Aberdeen, Art Gallery	15 December 1962—13 January 1963
Newcastle upon Tyne, Hatton Gallery	19 January—9 February
Bradford City Art Gallery	16 February—10 March
Kettering Art Gallery	16 March—7 April
Liverpool, Walker Art Gallery	13 April—5 May

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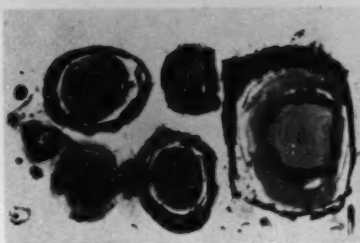
Gillian Ayres

Born 1930, London. Studied at Camberwell School of Arts and Crafts, 1946-50. Teaches at Bath Academy of Art, Corsham. One-man exhibitions at the Redfern and Molton Galleries, London, and in Oslo. Represented in the National Gallery of South Australia, Adelaide. Work purchased by the British Council, Contemporary Art Society, etc. Lives in London.

A mark with a brush, on a chosen area of canvas—primed with G.P. Undercoat—dry or wet with turps—, with colour—paint—consistency—size—weight (tone).

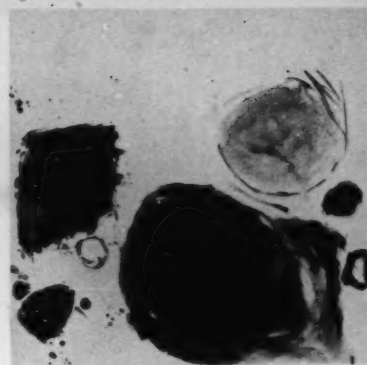
A shape—a relationship—a body—oddness—shock—mood—cramped—isolated—acid—sweet—encroaching—pivoting—fading—bruised.

Painting's own nature—a mark making its own image in its own space—the canvas viewed as a whole image and space—an essence—perhaps like a space a sailor of Magellan's would have felt when the world was flat and he had sailed off the edge.



1 Scud. 1961
Oil on canvas 72 x 108 in (183 x 274 cm)

Lent by the artist

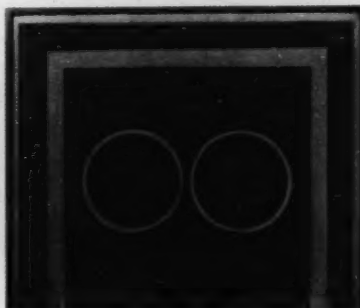


2 Blimps. 1961
Oil on canvas 60 x 60 (152 x 152)

Lent by the artist

Bernard Cohen

Born 1933, London. Studied at St Martin's School of Art, 1950-51, and at the Slade School, 1951-54. French Government Scholarship, 1954-56. Teaches at Ealing School of Art. One-man exhibitions at Gimpel Fils and the Molton Gallery, London, and in Nottingham. Represented in the Tate Gallery and the Museum of Modern Art, New York. Work purchased by the Arts Council, Contemporary Art Society, Education Committee of the West Riding of Yorkshire, etc. Lives in London.



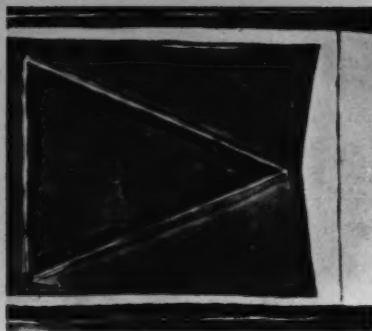
3 Forum. 1960
Oil and Ripolin on canvas 60 x 72
(152 x 183)

Lent by the artist



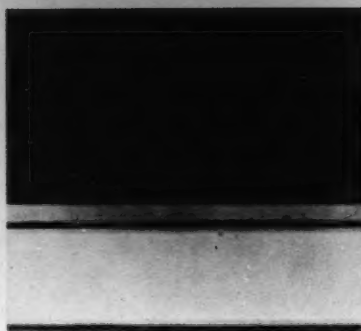
4 Empire. 1961
Oil on canvas 72 x 96 (183 x 244)

Lent by the artist



315/5 Exit right. 1960
Oil on canvas 48 x 53 (122 x 135)

Lent by the Robert Fraser Gallery



6 Painting no. 14. 1961
Oil on canvas 88 x 96 (223 x 244)

Lent by the Allan Stone Gallery, New York

Harold Cohen

Born 1928, London. Studied at the Slade School, 1948-52. Fellow of the University of Nottingham, 1956-59. Harkness Fellowship, 1959; lived in New York, 1959-61. Teaches at the Slade School and Ealing School of Art. One-man exhibitions at Gimpel Fils and the Robert Fraser Gallery, London, and in Nottingham and New York. Represented in the Tate Gallery. Work purchased by the Arts Council, British Council, Contemporary Art Society, etc. Lives in London.

One of the strange and exciting things about painting is that the image is not real in the same way that the paint is real. Did you ever see a Rembrandt portrait where you thought that the sitter was really there? But that doesn't mean that the paint is independently meaningful; the Rembrandt is still a portrait, and that's what determines the disposition of the paint.

I am bored by the idea that paintings are primarily objects. Paintings are primarily images. Does it seem strange that an abstract painter should say so? The word 'abstract' has its limitations, too.



250
200 Queen's bower. 1961
Tempera on canvas 80 x 60
(203 x 152)

Lent by the artist



Thama. 1961
Tempera on canvas 72 x 50
(183 x 127)

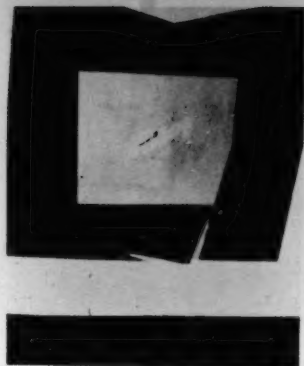
Lent by the artist

Peter Coviello

Born 1930. Harrow. Studied at Willesden and Guildford Schools of Art. Teaches at the Central School of Arts and Crafts and Maidstone College of Art. One-man exhibitions at the Molton Gallery, London, and in Oxford. Represented in the Städtisches Museum, Leverkusen. Lives in London.

Robyn Denny

Born 1930, Abinger, Surrey. Studied at St Martin's School of Art, 1951-53, and at the Royal College of Art, 1953-57. Italian State Scholarship, 1957. Gulbenkian Purchase Award, 1960. Teaches at Bath Academy of Art, Corsham. One-man exhibitions at Gallery One, Gimpel Fils and the Molton Gallery, London, and in Milan. Represented in public collections in Kingston-upon-Hull and Buffalo, U.S.A. Has executed several murals, one of them in mosaic. Lives in London and Bath.



9 Home from home. 1959
Oil on canvas 96 x 78 (244 x 198)

Lent by the artist



10 Place no. 3. 1959
Oil on canvas 84 x 72 (213 x 183)

Lent by the artist

300

200

John Epstein

Born 1937, Sutton, Surrey. Studied at the Central School of Arts and Crafts, 1957-60. Teaches at Exeter College of Art. Lives in Exeter.

The content of these paintings has gradually been uncovered through successive stages of development. For a long time I suffered the problem of 'fitting' my images into the conventional rectangular canvas area, investigating positive negative fields. I eventually decided to simplify the image shapes and make canvases of them. The shapes then took over and their upward and outward movement became my main concern. I drew out the shapes full size, their relation to the human figure being a determining factor (together with the fact that they stood on the ground), and made stretchers from these intuitive drawings. Each image is complete when colour and form merge into a total interacting expression.

There are obvious affinities with sculpture, yet my main concern is specifically with the two-dimensional plane as a tool for image making.



11 Painting. 1962
Oil on canvas 93 x 84 (236 x 213)

Lent by the artist



12 Painting. 1962
Oil on canvas 88 x 34 (224 x 86)

Lent by the artist

off -

150

100



13 North of Brand. 1959
Oil on canvas 90 x 63 (229 x 160)

Lent by Barrie Thorne



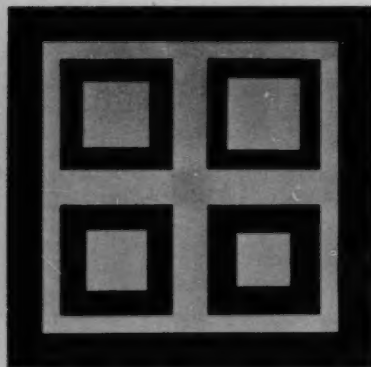
14 North of metaphysics. 1961
Oil on canvas 72 x 60 (183 x 152)

Lent by the artist

Peter Hobbs

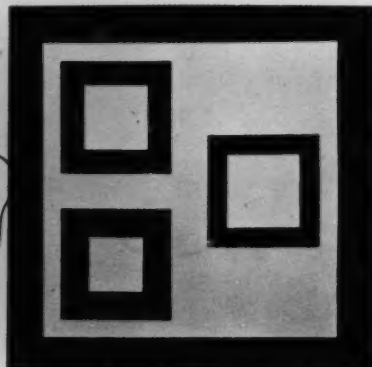
Born 1930, London. Studied at Ealing School of Art and the Central School of Arts and Crafts. Teaches at Ravensbourne College of Art and Design. Walter Neurath Art Book Prize, 1960. Also sculptor. Lives in London.

I do not ignore physical reality or visual language, but avoid its illusory laws, permutations, and current academic aesthetic. Psychologically, I particularize about the general experience of existence (which is both subjective and objective simultaneously) to make a *meaningful dynamic*. I see no merit only security in art made from art, and have never been concerned with the American or current British Situation approach, being paradoxically more interested in the eternal and unknown realities of life. This inclines me to use total personality, which includes elements of the romantic/classical, the metaphysical, of fear, love, memory, idea, logic, the erotic and the unconscious. The ethical culture I am concerned with is a spirit which inhabits people, and can inhabit matter to further and expand total existence.



15 Green plus red plus purple. 1961
Oil on canvas 60 x 60 (152 x 152)

Lent by the artist



16 Triple square. 1961
Oil and dye on canvas 60 x 60 (152 x 152)

Lent by the artist

Gordon House

Born 1932. Pontardawe, Glamorgan. Studied at Luton and St Albans Schools of Art. Teaches at Hornsey College of Arts and Crafts. One-man exhibition at the New Vision Centre, London. Also graphic designer. Lives in London.

From demanding of the spectator participation on a visual level comes the idea of play with schematizations of forms or units. This suggestion does not imply that only an image of 'concrete' nature will appear; on the contrary, the result lies wholly within the endless combination of perceptual changes in permutation from a selected or developed permutant. The permutant may be a recurring unit of measurement within a grid—like type from a type-caster or stamps from a slot machine—or may be an indicator, sometimes visually stable or on route within peripheral vision, such as a London Transport sign or a triple-spaced ad on a hoarding.

From the make-up of the permutant can develop an image with its own identity of association or aesthetic capable of perceptual play with the observer.

John Hoyland

Born 1934, Sheffield. Studied at Sheffield College of Art and the Royal Academy Schools, 1951-60. Visited Sweden, Denmark, Finland, France and Italy, 1958-60. Teaches at Chelsea School of Art and Croydon College of Art. Work purchased by the Contemporary Art Society, etc. Lives in London.



17 20/3/61. 1961
Oil on canvas 76 x 66 (193 x 168)

Lent by the artist



18 29/10/61. 1961
Oil on canvas 68 x 68 (173 x 173)

Lent by the artist

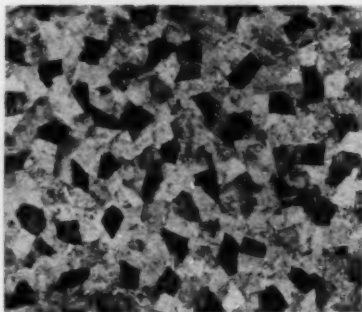
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Gwyther Irwin

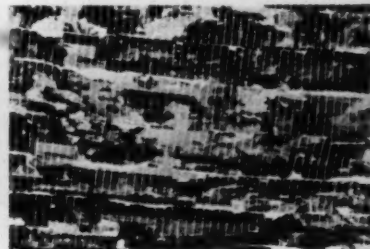
Born 1931, Trebetherick, Cornwall. Studied at the Central School of Arts and Crafts, 1952-55. One-man exhibitions at Gallery One and Gimpel Fils, London. Represented in the Tate Gallery and in public collections in Buffalo, New Haven and Pittsburgh, U.S.A., and Venice. Work purchased by the Arts Council, British Council, Contemporary Arts Society, etc. Lives in London.

While making a picture I do not see an end, but an end of sorts must inevitably arrive and having arrived, I then do not see a beginning. Maybe one continues because it is the only way of understanding the continuation, which is to say, oneself.



19 Eparpillement. 1961
Paper collage on board 72 x 83
(183 x 212)

Lent by Gimpel Fils

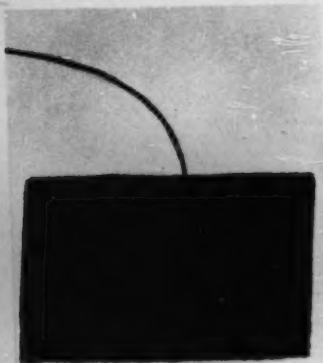


20 In the forest of the night. 1962
Paper collage on board 48 x 72
(122 x 183)

Lent by the artist

300

250



21 Metaphysical field painting (no. 10). 1960
Oil on canvas 76 x 66 (193 x 168)

Lent by the artist



22 Metaphysical field painting
(philosopher's egg). 1962
Oil on canvas 66 x 79 (168 x 201)

Lent by the artist

Robert Law

Born 1934, London. Self-taught. French Government Travelling Scholarship, 1961. Lives in London and Petersfield.

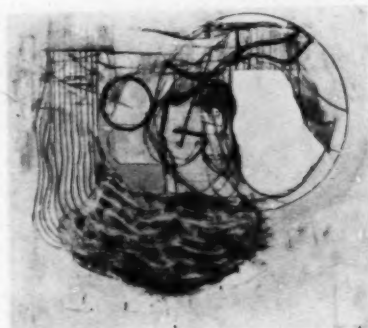
In these paintings I am concerned with what I call inarticulate reality images; images we are all aware of but find it almost impossible to speak about. Painters are perhaps luckier than most because they communicate in an ambiguous but not meaningfully inarticulate medium, providing for the observer a sort of mystical conformation experience. The beholder *feels* the way the painting looks. (All our perceptions are continually characterized by an effort after meaning.)

By a kind of forging of marks on the canvas, I manage to force a meaning or form upon my perception to a point where it becomes significant. A painting is finished when I am satisfied with the correlation between the ideas, emotions and marks-image before me. The painting has become in the process a sort of environmental chart or thesis of ideas, energies and transmutations.



23 Scored. 1962
Oil and Ripolin on board 63 x 72
(160 x 183)

Lent by the artist



24 Stump. 1962
Oil and Ripolin on paper 60 x 68
(152 x 173)

Lent by the artist

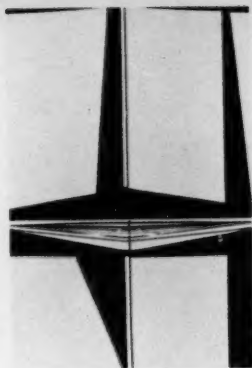
Henry Mundy

Born 1919, Birkenhead. Studied there and in London. Teaches at Bath Academy of Art, Corsham. William Frew Memorial Purchase Prize and first prize in the John Moores Liverpool Competition, 1961. One-man exhibitions at the Hanover Gallery, London, and in Newcastle upon Tyne. Represented in public collections in Bristol, Eastbourne, and New York. Work purchased by the Arts Council, British Council, Contemporary Art Society, etc. Lives in London.

John Plumb

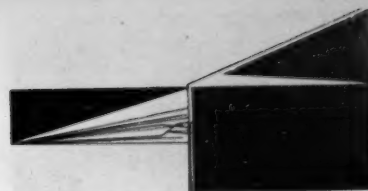
Born 1927, Luton. Studied at the Central School of Arts and Crafts. Teaches at Maidstone College of Art. Represented in the Tate Gallery and in public collections in Aberdeen and Leverkusen. Work purchased by the Contemporary Art Society, etc. Lives in London.

My paintings are, by intent, personal emblems or experience-ciphers, and they demand from the spectator the exercise of an awareness of today. Nevertheless, in part, I associate my work with the sense of ritual and magic found in mediaeval flags and emblems; but whereas these were used for group-identification, my paintings are for self-identification: personal standards embodying my own environment and experience.



25 Arundel. 1962
PVA and PVC tapes on board
72 x 48 (183 x 122)

Lent by the artist



26 Clevedon. 1962
PVA and PVC tapes on board
48 x 96 (122 x 244)

Lent by the artist

150

200

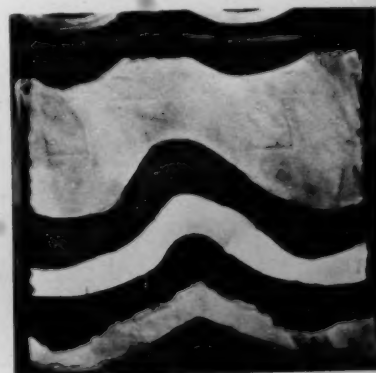
Richard Smith

Born 1931, Letchworth. Studied at Luton and St Albans Schools of Art, and at the Royal College of Art, 1954-57. Harkness Fellowship of the Commonwealth Fund, 1959; lived in New York, 1959-61. Teaches at St Martin's School of Art. One-man exhibitions at the Institute of Contemporary Arts, London, and in New York. Work purchased by the British Council, Contemporary Art Society, etc. Lives in London.



27 Wado. 1961
Oil on canvas 78 x 72 (198 x 183)

Lent by Alan Power



28 First fifth. 1962
Oil on canvas 68 x 72 (173 x 183)

Lent by the artist

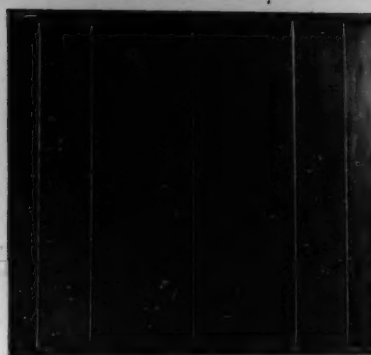
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29 Three reds near centre. 1960
Casein emulsion on board 72 x 60
(183 x 152)

Lent by the artist



30 Green turn in. 1962
Casein emulsion on board 56 x 63
(142 x 160)

Lent by the artist

Peter Stroud

Born 1921, London. Attended several art schools, 1947-51. Teaches at Maidstone College of Art. One-man exhibition at the Institute of Contemporary Arts, London. Represented in the Tate Gallery and the Städtisches Museum, Leverkusen. Lives in London.

The sense of structure increasingly preoccupies me, and the image-forms I use appear to possess the overall impersonal quality of formal art.

It is this paradoxical awe of the impersonal with its hints of the buried and unforeseen that holds me, for somehow I always seem to select images that are dead-pan and ritualistic. Their unwillingness to resemble anything but themselves provides a challenge to the genuinely experimental.

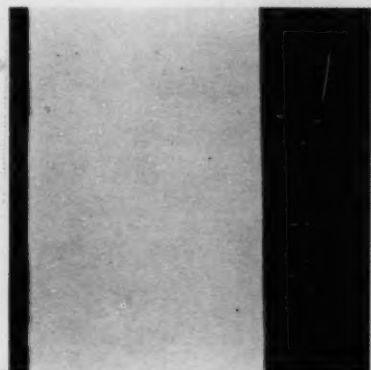
Colour as continuity breaks down the sense of substance, and mediates in the dialogue between the rigorous and the elusive.

My prime concern is to deny this awe of the seeming geometric and to liberate and reinforce the sense of the irrational.



31 Three reds (no. 22). 1959
Oil on canvas 100 x 74 (254 x 188)

Lent by the artist



32 No. 8. 1961
Oil on canvas 70 x 70 (178 x 178)

Lent by the artist

William Turnbull

Born 1922, Dundee. Studied at the Slade School, 1947-48. Lived in Paris, 1948-50. Teaches at the Central School of Arts and Crafts. One-man exhibitions at the Institute of Contemporary Arts, Hanover and Molton Galleries, London. Represented in the Tate Gallery and in public collections in Buffalo and Massachusetts, U.S.A. Work purchased by the Arts Council, etc. Also sculptor. Lives in London.

Precision is the identification between me and the work; any other 'accuracy' is incidental.

It is those painters who are concerned with the act of perception that interest me (this is a bigger argument than figurative or not).

My recent paintings in no way relate to the geometric abstracts of the thirties. They are neither platonic nor geometric.

I'd like to be able to make one saturated field of colour, so that you wouldn't feel that you were short of all the others.

1959, in *Uppercase 4*, London, n.d. [1961]

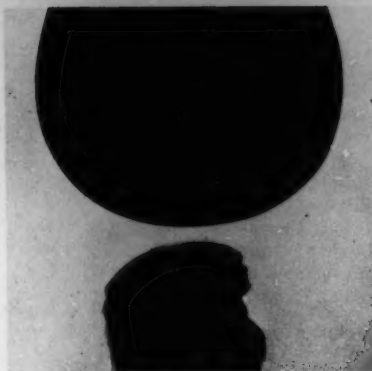
Marc Vaux

Born 1932, Swindon. Trained as a chemist, 1949-51. Studied at the Slade School, 1957-60. Boise Travelling Scholarship, 1960. Teaches at the Central School of Arts and Crafts and Hornsey College of Arts and Crafts. Lives in London.

If I can conclude anything at all from the nature of reality it must be the pervading sense of duality throughout.

The active and passive elements in my work seem to have developed from being a purely spacial concern (in the use of edge differences) to one which somehow to me reflects a more obscure aspect of reality, or at least my reaction to it.

One lives in a context of day and night, known and unknown, right and wrong, finite and infinite, etc., the duality of which provides a constant background to my activity in painting, where quite often I begin by erecting a formal static structure to which I react in an iconoclastic or additive way, my aim being directed towards eventful rather than static symbolic images.



33 D.4. 1961
Oil on canvas 72 x 72 (183 x 183)

Lent by the artist



34 Black fall. 1962.
Oil on canvas 60 x 60 (152 x 152)

Lent by the artist

140

150

Brian Young

Born 1934, London. Studied at St Martin's School of Art, 1951-53, and the Central School of Arts and Crafts, 1957-60. Gimpel Fils Travelling Prize, 1960. Foreign Government Travelling Scholarships to France and Italy and Gulbenkian Purchase Award, 1961. Teaches at Chelsea School of Art and the London School of Printing and Graphic Arts. Work purchased by the Arts Council, etc. Also works in stained glass. Lives in London.



35 Tilt. 1961-62
Oil on canvas 60 x 60 (152 x 152)

Lent by the artist



36 Multiple. 1962
Oil on canvas 70 x 60 (178 x 152)

Lent by Mrs Nigel Campbell

170

250

Appendix

Introduction by Roger Coleman, reprinted from the catalogue of the first *Situation* exhibition held at the R.B.A. galleries in London in 1960.

During the 1950s American painting introduced, among other things, the concept of the large painting into British art. It was not so much that the painters who came under its influence had never heard of large paintings before, but that they had tended to be the careful, prepared-for exception, whereas since they have become the rule. In fact twenty-five to thirty square feet is now considered quite an average size for a painting. Unfortunately, the larger canvases have brought their problems; people seem to think, for example, that a large painting needs to hang in a large room (presumably so you can get far enough away from it to see it as a whole). Perhaps as a result of this mistaken view (if you get away from it then it loses scale), there has been some reluctance on the part of the galleries to accept the younger painters and the new dimensions together.

The present exhibition was therefore organized by a committee, largely consisting of artists, to provide an opportunity for themselves and others who habitually work on a large scale to show their paintings comfortably. The conditions set by this committee were that the works should be abstract (that is, without explicit reference to events outside the painting—landscape, boats, figures—hence the absence of the St Ives painters, for instance), and not less than thirty square feet.

A common ground in abstraction and size might seem a loose basis on which to select works for an exhibition. But, in fact, it is symptomatic of a more fundamental cohesion than the styles of the individual painters might suggest. This cohesion grows directly out of the values implicit in the large painting.

What are these values?

First, a new conception of space in painting and with it a new conception of the spectator's relationship to a painting. If a painting is denied its traditional space backwards, as it were, into the domain of illusion it is logical for it to compensate by expanding horizontally and vertically to extents where the spectator is contained and confined by it, and where in some cases a turn of the head of several degrees right and left is needed before it can be fully incorporated into his experience. This environmental definition of painting removes the case that the large picture needs a lot of room. It should be pointed out that canvases of environmental proportions do not imply a mural space; the large painting operates as an easel painting and retains the mobility of easel painting and not as a mural whose location is fixed by definition.

Second, the large painting is inextricably related to the idea that paintings somehow can be the record of a sequence of actions; as Harold Rosenberg put it: 'What was to go on the canvas was not a picture but an event'. The 'gestural' or characteristically 'action' implications of this are clear. But 'action' in this sense is hardly present among the painters of *Situation*. However, contained in the notion of the painting as an event are two ideas which do find expression in practically all the artists here. One is the manner of the development of a canvas, not as a copy of previous planning (painting from sketches), but as direct execution on the canvas itself, committing the artist to a much closer relationship with his work and also committing him ethically.

Indeed this ethical commitment is the second of the two ideas referred to. As Robert Motherwell has pointed out, 'venturesomeness' which is involved in this approach to the act of painting is one of the ethical values represented by modern art. So it can be seen that a painting of, say, Turnbull divided down its length into two hues by a shallow arc is still 'gestural' even if there are no signs of gesture in an obvious sense.

The third value implicit in the large painting is its development to a new identity of one of the constant preoccupations of modern art, namely, to make the work of art a

real object; something existing in its own right and not merely because it happened to represent some aspect of what could only be, by definition, reality.

So, in their use of the large painting the artists in *Situation* have accepted at least some of these values and, in as much as the whole concept is the invention of American painting, the values that have been accepted are an outcome of the influence of the Americans. This does not mean, however, that the British artists are merely satellites of the Americans. The change in the definition of what a picture could be, that was brought about by American painting in the 1940s, is only the second, counting cubism as the first, fundamental reorientation in the history of modern art. The British artists, if they have any concern with this moment at all, are unavoidably among its heirs whether they have the capacity or desire to inherit or not. And, while some of the artists here are still in the process of assimilating what they have discovered through the Americans, the character of all the work is becoming recognizably individual. (Not recognizably 'British', however; the desire to be British by attempting to isolate British characteristics usually results, when it arises, in a full stop.)

The introduction of the majority of artists in *Situation* to the big painting was through its gestural values but a considerable number of them have shed all but the most fundamental aspects of these values (those already mentioned), and now there is, as the exhibition is witness, a general move towards a simpler, in some cases more formal, use of the canvas. This move has two aspects to it; on the one hand there are those artists who are doing a definitively formal painting, and on the other there are those whose works have become simpler in the number of forms they employ, and in their treatment of them.

The central feature of the formal painting as such is a concern with surface, organized through the employment of 'visual facts'. The canvas is, more often than not, partitioned into a few simple areas, or fields, which are very often close in tone and hue. The common edges of any two of these forms varies from painter to painter, but they are usually clearly defined and consistent throughout each painting. The effect of this is to make the paintings cartographically simple but perceptually complex—a kind of stable/unstable surface. The superficial interpretation of many of these formal paintings would be that they were simply geometric, in fact John Russell made just such an interpretation of Bernard Cohen's paintings recently. Certainly, Denny, Cohen, Stroud, Plumb, House and Hoyland (with Rumney the hard formal as opposed to the soft formal painters—Turnbull, Coviello, Vaux) use forms that can be identified with reference to 'geometric figures,' but these artists are separated from orthodox geometric painting by the way in which the figures are used. In geometric painting the forms tend to be separate pieces arranged on a ground, whereas post-war formal painting denies the notion of parts and grounds. Each form has virtually an equal chance of being the dominant one, so that there is rarely, if ever, a moment when the spectator can satisfy himself that he has optically located all the forms in a final spatial order. Yet in spite of this perceptual instability the presence of the painting as a surface is never lost.

Paint as a substance plays a minor role in formal painting (it is generally closer to a dye than to matter) on the other hand its presence as a physical substance in the work of Ayres, Mundy and Green is important. Their works are gestural in a more particular sense, and are ordered less by the conscious intervention of the intellect and more by the physical handling characteristics of their materials. Informal painting such as theirs permits a much wider definition of abstraction than would be permitted by the formal painters. The index of associations in their paintings is high, although they are rarely if ever clinched on a particular level. On the other hand, they share with the formal artists a concern with the canvas as a surface (Green's paintings on first impression are nothing but surface). The paintings of Smith and Harold Cohen (both working at the moment in America on *Harkness Fellowships* are somewhere between the actual formal and the more gestural. Although their works have an overall simplicity of shape, they nonetheless

retain a strong feeling for the material aspect of paintings; Smith through his relaxed brush marks and Cohen in his collaged areas of canvas.

The remaining artists, Hobbs, Epstein, Law and Young, although not related stylistically as some of the formal artists are, do share something more than the general concern for large scale. They are linked, for instance, by their general notions of what paintings ought to be and what they are not. An overall view of their work suggests that in spite of this lack of stylistic unity there is a somewhat similar feeling for the organization of the canvas. It is an organization that expresses itself through an image; not an image in a directly figurative sense, but an image in the sense that the marks on the canvas cohere to communicate a specific, deeply felt experience, even if the spectator is not aware of what the experience is. Because of this attitude, these artists are not motivated by any one way of controlling their paintings or any single approach to the problems of space, or form, or technique. These things are bent into the shape, as it were, of the experience which prompts the painting in the first place. Each painting results from a fresh experience, not from the form of the preceding painting or as a development of it, and in theory there are as many forms a painting can take as there are experiences. Despite the fact that the painting is 'about something' it is not a representation, but an event which, of course, relates it to one of the central concepts of the big painting.

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